

Moser's work titled *Scout Scene* hangs in the DUP Pioneer Memorial Museum and is treasured along with all the other pioneer paintings in the museum's collection.

NOTES

¹Robert S. Olpin, *Dictionary of Utah Art*, Salt Lake Art Center in cooperation with the Utah American Revolution Bicentennial Commission, p. 278-79.

²Alice Merrill Horne, *Devotees and Their Shrines*, *Deseret News*, 1914.

³*Ibid.*

⁴DUP History files.

⁵*Ibid.*

⁶Harrison R. Merrill, *Improvement Era*, Vol. 37, p. 386.

⁷Dictionary of Utah Art, Robert S. Olpin, published by the Salt Lake Art Center in cooperation with the Utah American Revolution Bicentennial Commission, p. 166.

OTHER SOURCES CONSULTED

¹James L. Haseltine, *100 Years of Utah Painting*, Salt Lake City Art Center, Salt Lake City, Utah, 1965.

²*Salt Lake Tribune*.

³*Deseret News*.

⁴DUP History files. Thomas A. Leek thesis, "A Circumspection of Ten Formulators of Early Utah Art History", 1961.

⁵*Salt Lake Tribune-Telegram*, article by Grace Grether, July 18, 1948.



DAUGHTERS OF UTAH PIONEERS

LESSON FOR FEBRUARY, 1984

Pioneer Art and Artists

INTRODUCTION



THE LATTER-DAY Saint pioneers who gathered in the arid valley of the Great Salt Lake during the pre-railroad years came from countries where fine art was well known. Many emigrants from cities in the eastern United States had also learned to appreciate and value art, the creative product of man's talents.

Missionaries were advised by President Brigham Young "to seek out conversions among skilled and talented people who could effectively build up a quality of art comparable to that of Europe and eastern United States." Along with skilled craftsmen, artists with special training joined the Church and immigrated to Zion, later becoming teachers of many native pioneers.

When a number of the pioneers' daughters organized to "perpetuate the memory of the pioneers," they began gathering artifacts belonging to their parents and other pioneers, many of whom were still living during the early acquisition period. Included besides household items, clothing, farm equipment, etc., were portraits, landscapes and other paintings. At the present time the art collection of the Pioneer Memorial Museum numbers more than two hundred paintings, many of which are the work of Utah's finest artists. On the following pages are presented short biographies of some of the artists.

It is also the privilege of the Daughters of Utah Pioneers to include the following treatise prepared by Dr. Nathan B. Winters, an artist and a teacher of art. Following is an outline of his accomplishments and attainments.

plaster and stone buttresses. The Tabernacle is simple and harmonious, with quiet horizontality. It fits Wright's organic criteria beautifully, and is thus "the most significant building for its time in the nation." As you look through books of architectural history, the Tabernacle is alone. It does not copy any past style. Where the Temple is tall, angular and heavy, the Tabernacle is curvacious, horizontal and quiet.

Looking at Our Art

At the outset, you will be interested to know that art is made for only five basic purposes.

1. Religious or political reasons (Angel Moroni sculpture, etc.)
2. Functional or utilitarian reasons (fashion, bowls, vases, cutlery, etc.)
3. Documentation (portraits, landscapes, cityscapes, photos, etc.)
4. Expression (by subject matter and/or the way the art is presented)
5. Decoration and ornamentation (borders, patterns, design, art to adorn)

Many works have two or more purposes for being created.

Portraits are painted for the purpose of documenting specific individuals. As they hang on the wall they enhance our decorating as well. Many landscapes are documentary also. Dan Wegge-land's *Eagle Gate—1868*, #58 (Fig. 2), documents the appearance of Brigham Young's backyard, where City Creek used to flow (wouldn't it be beautiful if City Creek still ran through the city on the surface rather than hidden as it is in pipes below the ground?), and gives us historical information as to width, height and style of the first Eagle Gate. We notice that the Wasatch Mountains are still the same, and that State Street is in the same location but looks entirely different today—all of this documented by art acting as historian.

Also, we *look* at art from only two basic aesthetic attitudes, or viewpoints. You will use either or both of these every time you look at a statue, building, or picture. These are the two basic attitudes which are used to value works of art:

1. Life values
2. Art values

Life values are those you know as familiar, nostalgic, and, generally, representational. An example of this would be: "Look at that painting of Jenny Lake! I've fished that very spot—it's beautiful!" Another example: "That portrait is *really* Aunt Martha—the artist certainly captures that personality of hers.

Her hair is just like that." An example in architecture, using life values, would be: "That's my favorite house in town. I've always loved Victorian structures."

Art values are those usually referred to as formal, or compositional, expressional, and non-representational. An example of this attitude being expressed would be: "Look at those unusual *color harmonies*. Complimentary colors are side by side all the way through it." Another example: "I love it when *counterpoint* is as subtle as that" or "The *rhythms* are so dramatic in this work of art." Artists who are more concerned with art values try to make what it looks like, or the subject matter, unimportant. They may even refuse to use actual scenes or actual objects in their work, and restrict themselves only to compositional elements and principles. This approach is called non-objective and is a fairly recent approach in the history of art—although designs, like patterns in mosaics and architecture, are really the same thing.

Both art and life values are used successfully by artists in expressing aesthetic feelings which they want to share.

"The artist of today looks back at the history of art and says what is missing is me." —Albert E. Elsen

In music we readily accept art values like composition, balance, harmony, color tone, counterpoint and rhythm, yet the average person has difficulty accepting it as art. We do not expect music to sound like nature or people or objects. If we did, music would mostly be birds chirping, clocks ticking, chairs sliding, pans clanging, wind blowing, or streams gurgling. Occasionally program music such as *The William Tell Overture* or *Grand Canyon Suite* attempt such representation, but mostly music is abstract—much more focused on art values than life values.

Another interesting issue is the question, "When is a painting of a human being a portrait?" Sometimes the artist idealizes the picture so that it no longer looks like anyone in particular. The ancient Hellenic portraits and sculptures were *ideals* of Greekness rather than portraits of particular Greeks. If you look at #154 *Elizabeth T. Groesbeck* (Fig. 3), by an unknown artist, you see a portrait. How do we know? Because it is not idealized to represent womankind, but is a unique, specific painting of Elizabeth Groesbeck. Picture #12, *Desert Manna* (Fig. 4), by Florence Ware, is not a portrait of those people in the fields. It is a general statement of pioneer women, and does not show specific, unique women with individual names.

In these examples of idealized people, it is often true that the people shown tend to look alike or very similar. Individual

identity gives way to the general and ideal. The stained glass window in the main conference room of the Daughters of Utah Pioneers Museum (Fig. 5) is an excellent example of non-portraits of women. Notice that the faces could all easily be the same person. They are idealized. Most portraits, by nature, document the look of an individual without expressions of composition, and life value oriented.

Recognizing portraits and nonportraits also brings up the issue of primitive versus academic styles. When you look at pioneer portraits, it becomes quite obvious which are primitives and which are academic. For example, the little portrait of Isaac Chase, #82 (Fig. 6), is a primitive. Chase, a son-in-law of Brigham Young, built Liberty Park as his mill and estate. The figure is slightly out of proportion, the paint is handled stiffly rather than painterly, the pose is rigid, there is no attention to composition, and the drawing or rendering is unschooled. Yet we love these primitives because the unschooled quality provides us with an honesty and sincerity in art which the academic may lose to sophistication. The primitive artist is "flying it alone," using purely natural abilities. The academic artist may become polluted with styles and gimmicks and have a tendency to copy other successful approaches, thereby sacrificing individuality to the knowledge of methods learned from others.

The portrait of *Brigham Young*, (Fig. 7), possibly by Codswill, is more academic than primitive. It is well drawn, has a professional handling of the paint, studied proportions, and is in contemporary style to that period. Another academic portrait is that of *Elizabeth T. Groesbeck* by either Weggeland, Clawson, or Hafen. It is accurately rendered, and is painterly and in style.

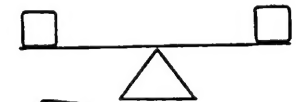
On the other hand, the portraits of the Mackays (*Thomas L. and Ann Rodgers Mackay*, #92 (Fig. 8), by Weggeland, appear to lean more to the primitive side of the scale. They have an almost American Gothic appearance which was expressed so well in our generation by Grant Wood's popular painting, *American Gothic*. Their poses are rather rigid, the rendering fails to model the three dimensionality of their faces and heads, and they lack that necessary naturalness which the academic is trained to capture. Other primitives include *Jacob Hamblin*, *Luther P. Lyon* and *Ann Mikesell*.

As we explore other ways of looking at Utah art works, we might consider the issue of composition. After noticing whether art or life values have been emphasized, and having determined the purposes for it being created, such as religious or documentary, we enjoy the design or composition of the piece. For example, in *Seagulls*, #113 (Fig. 9), by Jack Vigos, painted in

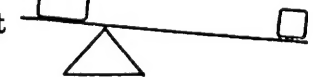
1950 (a fairly recent work), we see a swirling compositional motif. These seagulls fly in on a circular path around the joyous pioneers. The largest foreground seagull points us to the group of people. As our attention leaves these pioneers, their uplifted hands point skyward once more, where we may choose to let the seagulls swirl our attention back through the painting once more. It might be noticed, too, that the foreground seagull to the far right was a sensitive solution to the balance of the composition. Without that seagull, the right and upper right part of the painting are cut off from the action and interest. The painting illustrates or documents the seagull miracle, but does not record the actual spot, people, or day. All of this is imaginary. On the other hand, a delightful little primitive painting of Isaac Chase literally documents the actual person who was delegated to be voice in prayer as the group sought divine help from the cricket plague. No attention was given to composition. It is just there.

One simple issue of composition is *balance*. Fine paintings are balanced either formally or informally. Formal balance is much the same on each side (symmetrical). Informal balance is based on more subtle attention-getting power and is more indirect and asymmetrical. For example,

This teeter-totter is balanced formally.



This teeter-totter is balanced, but informally.



In the painting *Watermill* (Fig. 10), by Edwin Deakin, we see a formal compositional balance, with the mill to the left equally, balanced by quaking aspens to the right. In the painting *Great Salt Lake*, #52 (Fig. 11), by Alfred Lambourne, there is a dramatic sweep of bay and peninsula balanced by a sunrise and reflection (an informal balance).

Most paintings in the early period in Utah are strongly based on life values. One which has significant art values as well is #32, *Nauvoo Home of Heber C. Kimball* (Fig. 12), by John B. Fairbanks. The art values are the color harmonies, the handling of sunlight and shade, the rhythms of brick, flowers, and leaves, and the painterly application of pigment—influenced by the French impressionists. Fairbanks was among a group of early Utah artists called on art missions to study in France.

Dan Weggeland and George M. Ottinger tutored what has become known as Utah's second generation of artists, and urged

them to study in Europe. In 1888 J. T. Harwood sailed for Paris. Two weeks later Cyrus E. Dallin joined him. Within two years, the First Presidency called on art missions to labor in France, John Hafen, J. B. Fairbanks and Lorus Pratt, and soon thereafter, Edwin Evans. Upon their return, they would be called upon to complete murals in the temples of Utah.

Whereas the Paris group were contemporary to impressionism, Ottinger, Weggeland and Lambourne were contemporary to the luminists of 1850 to 1875. These artists—the luminists—sprung out of English landscapists like Turner and Constable. They loved sunlight-drenched skies, grandiose mountains and rivers and active solitude. Painters such as Fitz Hugh Lane, Sanford Gifford, John F. Kensett, Martin Johnson Heade, and Frederic Edwin Church developed the style of luminism in America. They loved the Western wilderness and painted Utah's peaks and California's Yosemite Valley. Lambourne's *Great Salt Lake* has the lighted sky, reflective lake and dramatic coloring of luminism.

The Great Salt Lake fascinated early artists in Utah. As we look at *Black Rock* (Fig. 13), by Edwin Deakin, we notice a compositional balance of center of interest—rocks and peninsula played against an area of plain simplicity, the lake/sky horizon. Why would we consider this balanced when so much occurs to the left? The answer is that the plain horizon line where the lake and sky meet is so strong in such simple context that it balances all of the rock formation. (Henry Lavender Culmer's *Beach Scene*) uses the same principle, with dark, rocky cliffs and active splashing waves to the left, all balanced by the relative calm strength of the right half.) One can observe Deakin's understanding of the concept that "foreground emphasizes verticals while background emphasizes horizontals." The black rock shapes are vertical objects, strongly defined. The vertical weeds and rocks in the foreground and middle ground are contrasted with the background where the blue horizon edge of lake and sky and the blue-grey mountains, running horizontally, are undisturbed by vertical details. He also shows us that "warm colors advance and come toward us, while cool colors recede or move away from us." (Warm colors include reds, yellows, oranges, browns. Cool colors include blues, greys, greens, etc.) Comparing Deakin's *Black Rock* to Lambourne's *Great Salt Lake*, we see that Lambourne's warm colors also occur in the foreground while cool colors are seen in distant mountains and foothills.

As we learn to look at composition, we can observe some interesting things in Olive B. Jensen's *Barn in the Hills*, #23 (Fig. 14). The artist takes a very simple subject matter, places it

dangerously near to the center of the canvas board and then leads our attention carefully about within the picture. How does she do this? First, our attention moves into the simple foreground and finds a ditch bank running upward to the left. We find that our eye naturally follows such lines or edges. This leads us to an intersection of lines which angle our attention back to the right and the barnyard's center of interest. There are similar edge-lines running from the two upper corners which lead our attention inward to the barn complex. The left foothill ridge with its few vertical bush/weed details gives balance to the strong center of interest. To the right side of the painting the large mountain mass is designed to balance all that occurs to the left.

In one lesson we cannot teach a four-year college curriculum in art, but we can provide the awareness so important to enjoying our painted cultural heritage. First, we can determine quickly the artist's focus on either art values or life values, and then not be disappointed if we fail to find much of one or the other when the artist had no inclination to express it. Second, we can determine what the artistic purpose or motivation was, from five possible alternatives. Was it religious or political, useful, documentary, decorative, expressionistic, or a combination of any of these? Third, we can become more aware of primitive versus academic artists and fourth, we can become more sensitive to the attention given to composition by the artist.

—Nathan B. Winters, PhD

PIONEER ARTISTS *

The art collection of the Pioneer Memorial Museum contains forty Danquart Anthon Weggeland paintings, twenty-four of which are portraits of men and women. Landscapes such as *Crossing the Platte* depict dramatic stories, and the paintings of buildings—*St. George Temple*, *Utah State Prison* (three paintings) and *Corner Store*—picture history as it was in Utah in early days.

Robert Olpin wrote in his book *Dictionary of Utah Art*:

[Dan Weggeland] was a great teacher of painting. Originally a founder of the Deseret Academy and later called "The Father of Utah Art," he was in fact one of the major influences on a "second generation" of Utah painters, as at one time or another such men as J. T. Harwood, Edwin Evans, John Hafen, Lorus Pratt and Phineas H. Young benefitted from private lessons taken with this pioneer artist.¹

DANQUART ANTHON WEGGELAND

I, Danquart Anthon Weggeland, was born in the city of Christiansand, Norway, March 31, 1827. My parents were Aanen Samuelsen Weggeland and Anne Norman. Ten children were the fruit of their marriage, four girls and six boys, of whom three girls and one boy died in infancy. My father died in June 1832, when I was only five years old, and Mother was left a widow with seven children, five of them under twelve years of age. Father was a teacher at the public school, and secretary for the cathedral, for which a small pension was given my mother.

My first school was with my father's successor, P. Balcken. When nine years old, I was sent to my oldest brother, William, in the city of Stavanger, where also my uncle, Captain Danquart Norman, lived. After a couple of years came my mother and my youngest brother, Andreas, to Stavanger, where we lived after our home in Christiansand was sold.

When I was sixteen years old, I came to art school with portrait painter and teacher Ph. H. Krubel, who had lived a long time in Thrandhjem as teacher at the Real School and later in Christiansand. My interest for art work was from my earliest childhood a nature with me. After a few years' acquaintance with landscape painter Richard Hansen, and my own practiced studies with decoration painting, I decided I would go to Copenhagen with my uncle's ship, *Stavanger*, and landed there in the spring of 1847 and found a place there as an apprentice for one year with a salary of two Danish daler (50 cents) a week. By help of a few dollars from home and from my uncle, I gained admission to the Royal Academy of Fine Arts and when I had a chance visited Thorvaldsen Museum and its collections of paintings. I drew and painted an ornament as my journeyman's probation work which was sent home to Norway and was highly praised at the Art Exhibition in Stavanger. After two years of miserable stay in Copenhagen, I went back to Stavanger. In 1850, I made a short visit to Copenhagen and after returned home to Stavanger where I painted portraits, theater curtains and anything I could get.

In 1851 and 1852, I went with a company of good friends to Norwegian cities Hardanger, Numedal, Telemarken and Luldal. They wrote prose and stories while I painted national costumes.

In 1854, came Knud Petersen to Stavanger and stayed in carpenter Andreas Larsen's shop, where he conversed with a man from Bergen who denied him the chance to defend his faith about the Deity. This man said his father was the first to show Professor Hansteen, Vorringsfassen, and of this waterfall I had just made a sketch. We came this way in conversation and reli-

gion. But at midsummer, I bid him (Knud Petersen) farewell in Stavanger, as he should go to Bergen, and over the mountains to Christiania. He had already organized a branch in Stavanger with Lian as presiding elder and Larsen was also baptized.

I had no knowledge of Mormonism, but got a chance to read some in the Book of Mormon and got invitation to come to their meetings where I heard Carl Dorius. I found the first principles to agree with the Bible and by offer to come to Dorius's meetings I determined to go with them to Risor, where Knud Petersen was expected and here we found both him and C. C. A. Christensen staying with Sister Ralphsen and family. I got surrounded by the first members of the Church, and I was baptized by Knud Petersen in the evening, September 21, 1855, and confirmed the same evening by Carl Dorius.

At my return to Stavanger, in company with Brother Dorius, rumors of my joining the Mormons had already reached both relations and friends, and caused bitter feelings that lasted all winter. I visited my brother George in North Shield, where he was agent for coal for Norwegian ships and was very popular among his fellows. My acquaintance with the Saints in North Shields was in the summer of 1855. I painted portraits with success for Jews, but the Christians were bitter towards me on all sides.

In the spring of 1857 I, with others, was called to do mission work in Northumberland and Durham conferences with Brother Dunford and Harry Hartley. We advertised our meetings, but the anti-Mormons who came and disturbed our gatherings, along with coal workers, were the worst. They pelted us with coal and set a dog on the legs of Brother Hartley. I remained in England until the spring of 1861 when I, with a large company of both Mormons and gentiles, departed on sailing vessel from Liverpool to New York where we landed a short time after the bombardment of Fort Sumter. The conditions in New York were very unfavorable for everybody. Paper money was of small value and want of employment was felt all over.

I remained in New York that year and in the summer of 1862 I, with many immigrants from last year, waited for a chance to go west with Church teams sent from Salt Lake to Florence. I came in a company of sixty ox teams. Henry Miller was captain. After seven weeks' travel over the Plains, we arrived in Salt Lake City October 12, 1862.

My acquaintance with the Scandinavian Saints was very limited before I came to Utah, but the first few years we were all as one nation. Later on, the spirit of nationality made its claim and greatly reduced that social unity that made them one.

In the winter of 1862-63, I got work and was busy at the Theater in Salt Lake City, as decorator and portrait painter.

In 1865, I was married to Andrine Mathea Holm, and we had eight children, six boys and two girls. My wife died in April 1904. The oldest, next oldest and the youngest sons and oldest daughter, Annie, are all gone behind the veil before me. Since 1864, I have lived in the Second Ward and follow my profession as an artist. I was ordained an elder in England at New Castle, Northumberland, 1855, by president over Northumberland, Durham and Carlisle Conference and ordained a seventy by Hyrum Maxwell, a counselor in the Fifteenth Quorum. I was ordained high priest by Angus M. Cannon in 1898 in Salt Lake City. My business has also been to decorate all the temples in Utah (Logan, Salt Lake, Manti, St. George).

I have visited the Pacific Coast twice, the Centennial Exposition in Chicago in 1893 and most of the principal cities of Utah.

I was eighty-six years old March 31, 1913, and it [is] surely a wonder that I can yet perform such delicate and perfect work as the art demands; but how much longer I shall be able to do this is a secret to me.

I thank God for my wife [see note]. She is a great help and comfort in my old age. I feel the loss of the many dear friends gone ahead, and may our God keep us in peace until the end of our lives, is my steady and humble prayer, in Jesus' name.

(Signed) Dan Weggeland

Note: Dan Weggeland died June 2, 1918, in Salt Lake City, at the age of ninety-one years, and continued to do the "delicate and perfect work" demanded by the arts up until one year before his death. He married Maritt Poulson September 30, 1905.

CARL CHRISTIAN ANTON CHRISTENSEN

This Danish artist and poet was among those who pulled a handcart across the Plains to Great Salt Lake City in 1857. Born in Copenhagen in 1831, at age fourteen he was placed as an apprentice to learn the cabinetmaking trade. During his youth he was schooled in the craft of toymaking and excelled at preparing paper cutouts. His outstanding artistic ability influenced a good friend to provide him with instruction at the Royal Academy of Arts.

Accompanied by his Norwegian wife, he was the second artist to reach Utah, and described his arrival as "entering the Salt Lake Valley with the Danish flag flying from my cart, my trousers flapping in tatters about my legs."

He was one of the first artists employed to paint scenery for the Salt Lake Theatre, but his happiest years were spent with Dan Weggeland decorating the interiors of the Logan, Manti and St. George temples. The family settled in Sanpete County.

The Daughters of Utah Pioneers are privileged to display in their Salt Lake City Pioneer Memorial Museum his painting titled *Immigration of Saints*. It has been described as "a gentle masterpiece, mellow in its color, frank and witty in its depiction of the everyday lives of people, touching in its praise of old-fashioned virtues."

Time for his artistic pursuits was severely limited by missionary work, writing and farming.

He died at Ephraim, Utah, in 1912.

GEORGE M. OTTINGER

George Martin Ottinger was born in a large, rambling stone house in Springville Township, Montgomery County, Pennsylvania, February 8, 1833. He rebelled against his family's insistence that he study medicine and left home at age sixteen, going to sea for three years. Returning to his homeland, at age twenty he began the study of art in Baltimore and New York City.

His adventurous spirit was aroused by the great western migration and he determined to join a company of men who were crossing the continent in 1861. Accompanied by his mother, he arrived in Salt Lake City that summer, expecting to remain only a short time before continuing to California. Finding conditions in Salt Lake to their liking, they built their first home in the Twentieth Ward and became immediately engrossed in the activities of the community.

Ottinger, a landscapist and painter of miniatures, and C. R. Savage, a photographer, met. They discovered they had many mutual interests, Ottinger using his brush and Savage the camera to record the beauty they saw in the Wasatch Mountains. They formed a business partnership and the Savage-Ottinger firm occupied the first building in Utah devoted to the production and sale of works of art.

Ottinger was commissioned to paint the first set of scenery for the Salt Lake Theatre and during the four years he worked in this capacity he became interested in the art of acting. Successful in this endeavor, he became a member of the old Salt Lake Stock Company.

In 1863, the Deseret Academy of Arts was founded, its objective being the promotion of art education in Utah and the Inter-

mountain West. George M. Ottinger was its first president. However, he managed to work at sketching and painting in spite of his many public duties which included a mission to England in 1879. He was adjutant general in the National Guard of Utah for two years, superintendent of waterworks at Salt Lake City, chief engineer in both volunteer and paid fire departments for fourteen years, lieutenant-colonel, Third Infantry, Nauvoo Legion, and veteran of Indian wars of southern Utah and author of several books.

He was married twice, first to Mary Jane McAllister in 1862. One child, William, was born of this union. Mary Jane died December 19, 1862. In 1863, he married Phebe Neslen, and they are the parents of seven children.

Ottinger was the first instructor in art at the University of Deseret (now Utah), 1882-1892. His influence in art was extensive. The same could be said of his memorable life. He died in Salt Lake City in 1917.

WILLIAM WARNER MAJOR

It was in Nauvoo that William Warner Major began his portrait painting in America. What training he had obtained in England is not known, but his paintings indicate there had been some formal instruction as well as natural talent.

William was born January 27, 1804, in Bristol, England, to Richard and Constantine Major. He married Sarah Coles April 2, 1832, and joined The Church of Jesus Christ of Latter-day Saints in 1842.

After a short mission in Reading, England, William, Sarah and eight-year-old William, Jr., left England and immigrated to Nauvoo, Illinois, early in 1844. Here their son Joseph Smith Major was born April 2, 1844. Family tradition tells the story that the Majors were living in the room above Joseph Smith's store when the baby was born.

Persecution of the Saints during the last years in Nauvoo was also endured by the Major family, who left with the main group in 1846 and traveled to Winter Quarters on the Missouri River.

As a pioneer of 1848, William Warner Major along with Chauncy West was assigned to act as captain of fifty in Brigham Young's company which left Winter Quarters June 1 and arrived in the Great Salt Lake Valley September 20.

The family settled in Salt Lake City, where William continued painting portraits and began doing landscapes of local scenes.

The Daughters of Utah Pioneers are fortunate to own a number of Major's portrait paintings, and are proud to display the collection in the Pioneer Memorial Museum in Salt Lake City. The portraits are as follows: *Vilate Murray Kimball* (Nauvoo), *Heber C. Kimball* (Nauvoo), *Brigham Young* (Nauvoo Legion), *Brigham Young, Joseph and Jane Bicknell Young, Janice Ferguson* (1847), *Sarah D. Rich* (Nauvoo Temple) and *Charles Coulson Rich* (Nauvoo).

William strictly adhered to the teachings of the Church and served in many capacities. He was blessed with a happy, even temperament and was well liked by his many friends. His family loved and respected him.

William was called on a mission for the Church in 1853. When he arrived at his field of labor in London December 1853, he was suffering from a severe cold and cough. The Saints and missionaries lovingly cared for him but complications set in and his condition worsened. He lingered until October 2, 1854, when he quietly passed away.

—Geraldine Reese Bennett

ALFRED LAMBOURNE

The picture titled *Great Salt Lake* is one of two landscape paintings by this artist in the DUP collection. Dr. Winters chose to comment on it because of its unusual balance qualities.

Alfred was born in England in 1850 and emigrated to Utah in 1866. As with most of the young artists who crossed the Plains, he walked much of the distance and used his time to observe nature in its primitive state. It was his opportunity to sketch and record many beautiful scenes and places of interest.

Soon after his arrival in the Valley, he was employed by the Salt Lake Theatre to paint scenery. He continued this work for several years as assistant, and later as scenic artist.

In the 1870s, with Reuben Kirkham, a large panorama of American scenes was painted and displayed from Cache County to St. George by the artists. His journal lists numerous works from 1869 to 1899, five being painted for the Salt Lake Temple.

In mid-career, Alfred turned more and more to poetry and prose, writing fourteen books, some of which he illustrated with black-and-white tempera drawings. At one time he spent fourteen months on Great Salt Lake's Gunnison Island. Here he enjoyed the peace and beauty around him, painting and writing uninterruptedly.

He died June 6, 1925. Well-chosen funeral services were held at the Ladies' Literary Club June 10, with Mayor C. Clarence Neslen presiding.

Several of Mr. Lambourne's books of poetry are among the library collection of the Pioneer Memorial Museum.

JOHN HAFEN *

In the year 1890, John Hafen, along with other young Utah artists, was sent on an art mission to Europe by LDS Church President Wilford Woodruff. They were to learn all facets of mural painting in anticipation of the work that would be needed in the nearly completed Salt Lake Temple. Prior to that time, John had received no formal art training.

Author Alice Merrill Horne, when preparing her book *Devotees and Their Shrines*, asked Mr. Hafen for a letter stating his life's story so that she could include it in the publication. His letter follows:

An answer to your favor of August 23 has been put off longer than I wished, but as all my time is occupied with my professional labors . . . I could not well avoid the delay.

Our ancestors are not traceable further back than great-grandfather, on account of the Reformation. As far back as that no one gifted especially as artist or poet was connected with them. But my mother had an unusual fondness for pictures and displayed more than ordinary taste in the arrangement and decoration of home. No matter whether we lived in a dugout or a dirt-roofed log cabin, she always had some woodcuts or engravings upon the unplastered walls. From her I received encouragement in my childish efforts at picture making. When I was eleven years old Mother showed a bundle of my drawings to a friend from the old country and he gave me one dollar and a half to pay for colors and drawing paper, the first real drawing paper and water colors I ever owned.

I was employed mostly at gardening. I also learned the trunk business at ZCMI. In spare time I would always draw pictures. I had my mind made up to become a painter from my early childhood. I left Switzerland, my native country, in February 1862 at the age of five years. My childhood was spent amid the scenes and hardships of pioneer life in Utah. Two years were spent at Payson and as long a time at Richfield. From the latter place we were driven by the Indians and settled in Tooele until 1868, when we moved to Salt Lake City. I had no teachers until I went to France to study in 1890. Arthur F. Mitchell introduced me to the use of oil colors. He was well known to all the old painters. To him I am indebted for my first introduction to art life.

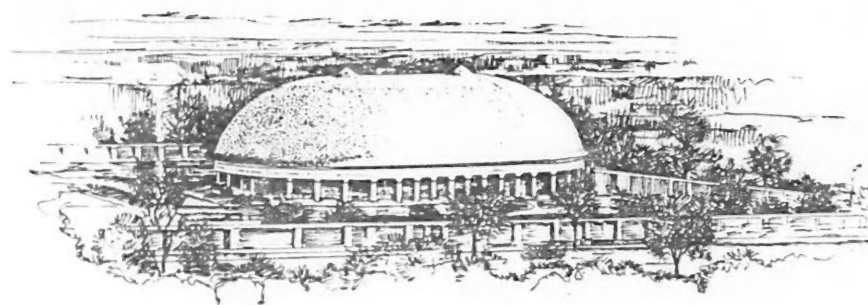


Fig. 1. Mormon Tabernacle



Fig. 2. Eagle Gate



Fig. 3. Elizabeth Groesbeck



Fig. 4. Desert Manna



Fig. 5. Stained Glass Window



Fig. 3. Elizabeth Groesbeck



Fig. 4. Desert Manna



Fig. 5. Stained Glass Window



Fig. 6. Isaac Chase



Fig. 7. Brigham Young



Fig. 8. Thomas L. Mackay and



Ann Rodgers Mackay



Fig. 9 Seagulls

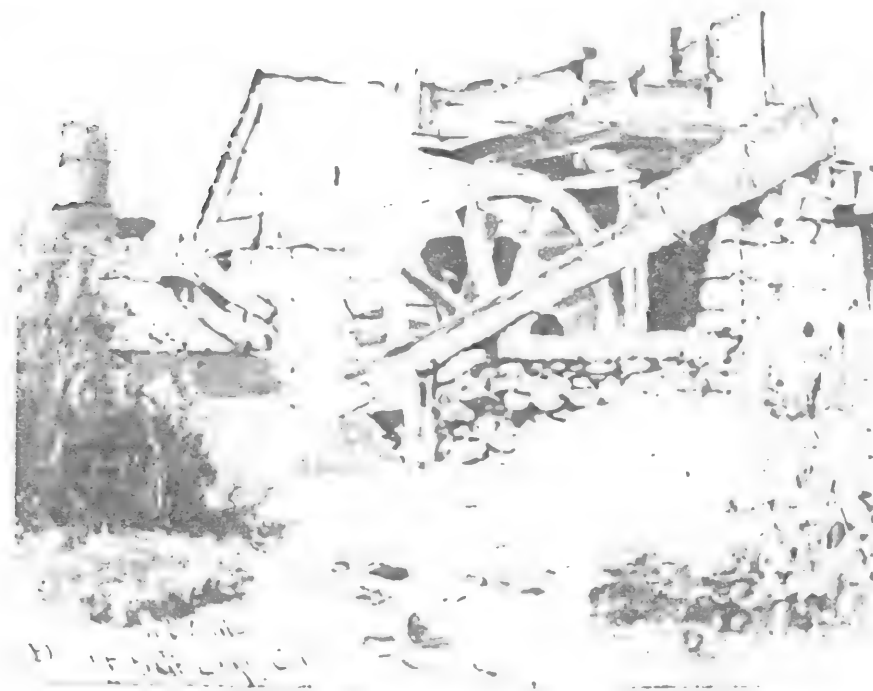


Fig. 10. Watermill

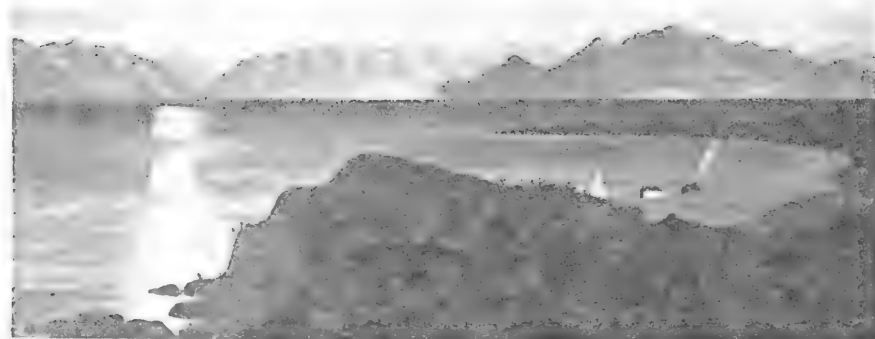


Fig. 11. Great Salt Lake



Fig. 13. Black Rock



Fig. 12. Nauvoo Home of Heber C. Kimball



Fig. 14. Barn In the Hills

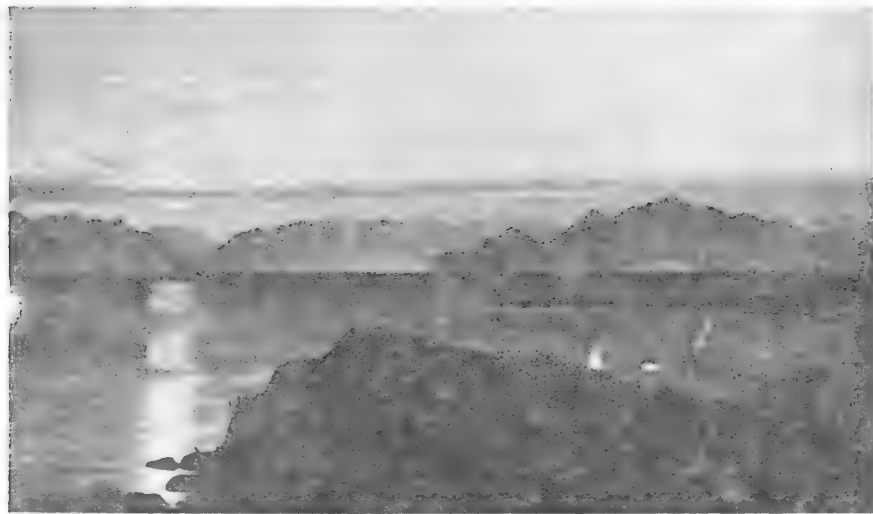


Fig. 11. Great Salt Lake



Fig. 12. Nauvoo Home of Heber C. Kimball



Fig. 13. Black Rock



Fig. 14. Barn In the Hills

I decided to go to Paris because that school had the greatest reputation of any in the world at that time. Dan Weggeland was chiefly responsible for my going abroad to study. James T. Harwood and Will Clawson also encouraged the idea, as they both had been there to study. I had no particular choice of subject. I just drifted into the landscape for want of models and means to pay for them. I believe that my main sympathy is with landscape. I believe, however, that an artist should be as broad as possible in choice of subjects, to avoid narrowness, which concentration has a general tendency to bring about. I am happy in being able to say that I can sincerely appreciate a wide range of artistic accomplishments in varied methods and theories. When I hear men say, "I have no use for such-and-such style of art," I pity them for being deprived of so much enjoyment in life. Taking it for granted that there is talent and training, I can enjoy any effort so long as it is backed by sincerity and conviction; especially if that effort is fraught with independence. However, my sympathies, because perhaps of my temperament, are with such artists as George Innes, Corot, Millet, Rembrandt. As to nationalities, I have positively no distinction or choice.

You ask me how I feel when my brother artists are successful. I rejoice, of course. How could I do otherwise? I not only rejoice with them but I feel encouraged because someone worthy has won his just reward. It indicates to me that the world is not blind to true worth, though sometimes it is slow to find it.

I paint in the East for two reasons: first, I am not supported in my home state, and, second, I don't believe in hiding one's talent under a bushel. I am fondest of painting whatever appeals to me from an artistic standpoint.

As I grow older in experience and as I come in contact with the artists of the world and their works, I begin to realize what reliance and faith in God have done for me. I observe that artists are as diversified in their opinions and as much at sea as to what constitutes good art as the world is divided on the subject of religion.

There is error amongst artists great and small, but much less in great men. So far as I have become acquainted with men through their writings, I believe Augustus St. Gaudens, the American sculptor, to be the cleanest and purest in art sense and temperament of all modern American artists. I have detected no error in his ideas. He seemed to me as a man inspired while he lived. Such a sweeping

expression or verdict on the artists of the day may seem presumptuous. But I do not assume to know this by my own wisdom or power. I ascribe it to the same source that we ascribe a knowledge of gospel truth; for the Spirit of the Lord will lead us into all truth. In faithfully and diligently discharging my duties and strictly observing the Word of Wisdom, I have a right to guidance and ability to recognize truth from error.

I would say to my friends that by this stand you may wait and watch a long time in the world of art. Being at variance with the conventional ideas of the day on art, and ignoring the various fads that pass over the horizon of time, I cannot expect to be "in the swim," as the saying is, for to listen to and follow the ideas of the day would be to ignore inspiration, and I cannot afford to do that. I would rather trust to steady development on the lines of my conviction and patiently await recognition by some high and influential intelligence, for I have by no means lost confidence in the existence of high, dignified and truly artistic intelligence in the present day.

I enjoy the respect and friendship of all my professional brethren so far as I have met them. I have not yet reached my goal. I mean eventually to get to New York and Boston and lose myself for a time in the twenty-five thousand artists congregated there.

In conclusion, I will explain briefly my views and feelings. I divide the art profession into two classes at all times in history. In one class are the painters, in the other division are artists. There are very great men on either side. On the side of painters I might class John Sargent, Zorn and most modern impressionists. On the side of artists, Rembrandt, Whistler, and John W. Alexander. I might class Velasquez at the head of the former class. He is very deserving of that position but he is so great in an artistic sense that it is somewhat difficult to decide on which side to place him, although one invariably has to admire and rave over the excellence of his rendering or execution.

I believe the tendency of the present age is strongly inclined to the painting side of art, and troubled seriously with commercialism. In fact, commercialism is the cause of the present-day art leaning to the painting side. Art is a tender, sensitive plant, requiring to be carefully nursed and kept clean of obnoxious weeds. It passes the eye to the heart and stirs the emotions, while painting only delights the eye. The two cannot be combined in a painting and be pure art—

I don't say good art. I wish to emphasize the word "pure" in this relation. The art of painting and sculpture reaches human understanding through the eyes; music through the ears; literature through language to the mind. The eye cannot entertain itself with two things at once; much less can it stir the heart when the "how it is done" is loudly present. This phase of the subject needs much elaboration but time in this writing compels me to confine myself to statement only. On this point I am fighting almost alone in the world. My work is continually being respectfully and very considerably criticized as just failing or lacking in this, that and the other things that go to making up a painting according to orthodox ideas prevailing in the art world. And those things are the very ones I continually and purposely destroy. I cannot comply with the critics because my convictions are opposed to them upon this point in question.

What makes this subject more perplexing is that the lack of knowledge is not responsible for erroneous ideas in the world, but the inability to comprehend. Men and women who are full of knowledge on matters pertaining to art cannot comprehend the most vital meaning in a great work of art. In other words, they are ever learning and never coming to a knowledge of the truth.² —John Hafen

John Hafen gained many honors throughout his life. Quoting from Mrs. Horne:

His landscapes have been hung in exhibitions of the Society of American Artists of Paris, in Boston; in the Art Institute of Chicago; at the annual exhibition of the Fine Arts, Philadelphia; at the St. Louis Art Museum Midwinter Exhibition, and exhibitions of Indiana Artists, and, by special invitation, in the John Herron Art Institute.

Hafen received the Medal of Honor of the Utah Art Institute, the three-hundred-dollar prize and first prize for best landscape in the 1908 Illinois State Fair. This contest was open to the entire country.³

Thora Zetta Hafen Larson, his daughter, wrote of John Hafen:

In the later years of his life, John Hafen found it was necessary to seek the eastern galleries to have his work more appreciated. Accordingly, he was honored to exhibit in the large eastern centers: New York, Boston, Philadelphia, Chicago and Indianapolis. In the latter city he found much encouragement and established himself in Brown County, Indiana. Here some of his best work was produced. However, he did not reach the heights he expected and had

hoped for because unexpectedly he passed away June 3, 1910, but he left for the happiness of his fellowmen canvases depicting nature he so loved, and some day they will be prized as great treasures because they were painted by an artist who had been gifted by God and trained in art through pioneer hardships which brought out all the good and all the strength in his stalwart character.

Artist Hafen has several paintings in the Daughters of Utah Pioneers' collection, and perhaps there are others among the "unknown" group of forty-nine which hang on the walls of the Museum.

OTHER UTAH ARTISTS

LORUS PRATT

The Daughters of Utah Pioneers are fortunate to have five of Lorus Pratt's portraits included in their art collection. A native Utahn, he was born in the Salt Lake Valley in 1855, a son of Orson Pratt, 1847 pioneer, apostle and noted scholar.

Alice Merrill Horne, in her *Devotees and Their Shrines*, wrote:

Lorus as a boy loved music and drawing. The vicissitudes and sacrifices of pioneer life were fresh in his mother's mind. She could not consent to her son's devoting his life to the trials and hardships that must come in pioneering art.⁴

Lorus's desire to perfect his talent was very strong, however, so when he entered the University of Deseret he studied art under Weggeland and Ottinger. His teachers urged him to go to New York and continue his art studies, which he was able to do. In that city he became acquainted with European art. Later he studied at the Academie Julian, where he gained recognition. His favorite art themes were pastoral landscapes and portraits.

He married Elzina Wheeler and they became parents of several children. Lorus Pratt, Jr., followed his father's career and became an artist of note.

Lorus Pratt was one of the young artists who was sent abroad in 1890 by President Wilford Woodruff of The Church of Jesus Christ of Latter-day Saints to obtain training that would enable him to help decorate the walls of the Salt Lake Temple with appropriate murals. Edwin Evans, J. B. Fairbanks and John Hafen were others selected for the same purpose. Their murals still grace the interior of that beautiful temple.

Mrs. Horne concludes:

Pratt had ready sale for the pictures he painted before his study abroad; but the public was neglectful of him and

lost interest when he entered a more advanced field of art. . . . He has never sacrificed his noble calling for gain. He has done what he could to remain steadfast and true to his high ideals.⁵

Lorus Pratt passed away in Salt Lake City in 1923.

JOHN WILLARD CLAWSON

One of the most popular portrait artists of the West, John Willard Clawson was born January 18, 1858, in Great Salt Lake City, the son of Hyrum Bradley and Alice Young Clawson. As a young man he attended the University of Deseret and was among many other art students who studied under Professors Dan Weggeland and George M. Ottinger.

Mr. Clawson married Mary Clark in Salt Lake City in 1882, and together they traveled to New York where he had been advised by his University of Deseret art teachers to obtain further training under well-known artists. After three years in the East, the couple returned to Salt Lake City and opened a studio, where he enjoyed success, especially in obtaining portrait commissions.

As with so many other Utah artists who were traveling to Europe for further study, Clawson also decided to expand his knowledge in that way. He remained there from 1890 to 1896.

Hoping to increase his commissions, he moved his family to California—San Francisco, then Los Angeles—where he remained until 1933. His work included painting portraits for movie stars in the 1920s, from which he, no doubt, earned substantial income.

This artist lived a very productive life and was greatly honored by those who knew him. He died in Salt Lake City in 1936. The following appeared in his obituary in the Deseret News:

Mr. Clawson first received recognition as a master portrait painter when he received the commission to paint the nine life-size pictures at the Utah State Capitol. He painted virtually all the portraits hanging in the City and County Building Council Chambers, and the entire exhibit in the president's suite of the Hotel Utah (to 1936) were products of his versatile brush. Mr. Clawson painted the original of the four Walker brothers, the work now hanging in the Walker Brothers' Bank Building (1936). He also had paintings in Zions Savings Bank and the Deseret National Bank. Scores of other portraits are on exhibit in local, public and private buildings. He also has the distinction of

painting many celebrities in New York, San Francisco and in London.

Mr. Clawson is well represented in the Pioneer Memorial Museum. Five of his portraits may be viewed on the main floor and second floor walls. The portraits are of Fannie Young Thatcher, Alice Young Clawson (his mother), Luna Young Thatcher, Francis M. Lyman, and George M. Thatcher.

The paint box used by this artist is also displayed at the Museum.

JOHN B. FAIRBANKS, JR. ✕

John B. Fairbanks, native Utah pioneer, is remembered as an artist of exceptional ability. Two of his sons, J. Leo and Ayard, followed in his footsteps as renowned artists and teachers. Ayard is still (1983) working daily in his studio, teaching and creating impressive sculpture.

J. B. was born in Payson December 27, 1855, to John Boylston and Sarah Van Wagoner Fairbanks, pioneers of September 1847. Harrison R. Merrill wrote of the artist:

Early in life J. B. manifested a love of art and music. He recounts that among his mother's prized possessions were two pictures—a steel engraving of Rosa Bonheur's *Horse Fair* and a print of the home of a grandmother in Massachusetts. These pictures he used to look at every opportunity he had, as they were stored away in a trunk. His handling of them wore them to such an extent that his mother decided they would be safer on the wall, so to the delight of the children, they were brought out and placed where all could see.

When J. L. Townsend went to Payson as teacher in public schools, he did all he could to encourage the interest of young Fairbanks in drawing and art. Mr. Townsend also gave some instructions in drawing.

When young Johnnie Fairbanks was eighteen, the master, John Hafen, moved to Payson and established a studio. Fairbanks, a baseball enthusiast, visited the studio and beheld Hafen at work. After that, baseball was forgotten and painting became the boy's ambition. One day while at the studio, a controversy arose over a drawing and those interested went to Hafen for advice. Mr. Hafen decided the question in Fairbanks's favor, to the boy's great delight. Then Mr. Hafen turned to him. "Johnnie," said he, "I want you to paint a picture."

J. B. pondered that in his mind. Secretly he set about copying a picture of a Welsh castle. When it was finished

he brought it out. It was so well done that he had a hard time convincing his mother that it was his. When she finally believed, she threw her arm around the young man's neck and, as the tears streamed down her cheeks, she cried: "John, you are an artist."

Later J. B. Fairbanks, Lorus Pratt and John Hafen were selected by the Church to go to Paris to study art in order that they might serve as decorators of the various temples that were under contemplation. They entered the Académie Julian in 1890, where they studied under Jules Levebru, Benjamin Constant, and Jean Paul Lawrence. J. B. studied landscape painting one summer under one of the most famous artists in Paris. When he showed his landscape work to Benjamin Constant, the teacher said: "If you are going to be a landscape painter, there is no need for you to go to school anymore—guard against getting in a rut and you will succeed."

Since that time art has filled the life of the pioneer artist who has produced pioneer scenes of beauty and strength. His wheat fields and harvest scenes are many and varied. In them he has caught the genius of the early Utah farm. He has also many canvasses depicting early pioneer scenes.

Probably due to that early love for the engraving in the possession of his mother, he has produced a magnificent copy of Rosa Bonheur's *Horse Fair*. This fine canvas was copied from the original while he was in Paris. It now hangs in the offices of the City Commission in Provo, Utah, and it is worth anybody's effort to see. The writer has seen the original and yet he is able to enjoy again the thrill of the fine work from this copy by Fairbanks. . . .⁶

Mr. Fairbanks was an active member of The Church of Jesus Christ of Latter-day Saints, serving a mission to the Southern States in 1881-83. He was a tax assessor and collector at Payson, and he also farmed. After his marriage to Lily Annetta Huish, June 24, 1877, at Payson, they moved to Salt Lake City. She died in 1898 and he moved to Ogden.

In 1900 he traveled to South America with the Cluff Archeological Expedition where his assignment was to sketch and photograph for the group. He also found time to make numerous sketches from which he later produced many beautiful paintings.

Mr. Fairbanks married Florence Gifford and five children were born to them.

No doubt the highlight of J. B. Fairbanks's career came in 1890 when he was sent to Paris, France, to broaden his skills as an artist. He returned to help paint the murals in the Salt Lake Temple.

Two of J. B. Fairbanks's paintings can be found on the third floor of the Pioneer Memorial Museum. They are portraits of J. M. Grant and Samuel Sudbury. He passed away in Utah in 1940.

JAMES TAYLOR HARWOOD

James T. Harwood's life is in itself a bridge of idealism spanning from the early pioneer days to the present. As a school-boy, James felt the urge to express beauty. His first efforts were in drawing the farmyard animals, and his father encouraged and helped him in the work. He spent many joyous hours in the company of George Kirkham, who loved both music and art and often took James sketching with him on the shores of Utah Lake.

James was born in Lehi, Utah, April 8, 1860, the son of pioneer parents, James and Sarah Jane Taylor Harwood. During his years at home he earned his own living and helped support the family by carrying the mail to the station, and by making harnesses, saddles and whips in his father's shop. At the age of twenty, he decided definitely that he must devote his life to art, so he began saving everything possible toward that goal. At the end of five years of hard work, he had saved enough for a year's study at the California School of Design in San Francisco. He received a gold medal for the best work done in the school that year. Now he was ready to take his place among the Utah artists, so he went to Salt Lake City where he opened a studio and soon had a fine class of pupils.

During his second year of teaching, a lovely, quiet and sincere young girl of eighteen joined his class. She was Harriett Richards, daughter of Dr. and Mrs. Heber John Richards, and she later became his wife.

After a time of teaching, he felt a great desire for further development in his art. He had been encouraged as a young man by Utah artists George Ottinger, Dan Weggeland, Alfred Lambourne and John Tullidge; he had spent a year studying at the School of Design at San Francisco, at that time one of the finest art schools in America, and had taught art in Salt Lake City for several years. His mind made up, he sailed for Paris, the great art center of Europe. He met the Richards family while he was studying at the Académie Julian. Harriett Richards was studying still life painting at the same school. Soon after the Richardses returned to Switzerland where they were living at the time, James left for America to earn their (his and Harriett's)

wedding stake, and was fortunate in organizing a large class. At the end of the year he had money enough to go back for his sweetheart. They were married in Paris during the month of June and their honeymoon was spent at Port Aven, a picturesque French village brimming with inspiration for artists.

They both painted every day, sometimes landscapes and sometimes still life and indoor scenes. His large painting, *Preparation for Dinner*, which now hangs in the Union Building at the University of Utah, was painted at that time.

James also studied at the Beaux Arts, the art school of the French government. He was the first Utahn to have a picture accepted at the Salon; it was the one mentioned above, *Preparation for Dinner*.

Shortly after the Salon, they returned to America where James again opened his private studio. On Thanksgiving Day that year, their son Willard Richards Harwood was born. A few years later a daughter Ruth was born. They had three more children—Lawrence, James and June Rose. Over the years the family made three trips to Paris.

James T. Harwood received a high honor from the Academie Julian where he first studied in Paris. He was the third American up to that time to have received the bronze medal for painting. This period was rich in work. During the second year there he began his most ambitious composition, *The Adoration of the Ages*. The idea for this picture came to him in a dream and it represents all types of people who have worshiped Christ through the centuries. He explains his feeling as follows:

In my conception, the attitudes and expressions of the believers and followers carry the emotions to the center of interest which is Christ. The little girl reaching to him typifies the most beautiful part of his character, his love for little children. My daughter Ruth was the model for this figure and my thought and hope was that her life might be a reaching for all that is beautiful and noble in life. In the group of motherhood, I tried to depict the blessedness of motherhood, a mother such as I had, and such as that of my children.

His children posed for a number of his pictures that are hanging in the University of Utah, the Brigham Young University and in the Springville Art Center.

In 1920 the family moved to California. During the first year, there were many joyous painting trips to the ocean and to Golden Gate Park in San Francisco. On one of their trips Harriett became very ill and remained so for many months. She died in the spring of 1922.

After Harriett's death, the family moved back to Salt Lake City. The next few years held much of sorrow and loneliness for the husband and father, but time gradually eased the sadness, and with his teaching work at the University of Utah, his membership in the National Arts Club of New York, the period of deepest grief was finally passed.

In 1929 he married Ione Goodwin and their first year was spent in Paris and Antibes on the Mediterranean Sea. Here he painted many of the boat scenes which have been so well received. Two children were born of this marriage, Lark and Vern Jim.

James taught art at East and West high schools from 1911 to 1920. After living in California for two years, he returned to Salt Lake City where he was made head of the art department at the University of Utah. A large number of noted Utah artists were his pupils.

James Harwood always lived an honest, clean life. He was a friend to everyone and a devoted Christian. He died in 1959 at the age of eighty years.

—Maud Harwood Adams

Two of his paintings are displayed on the main floor of the Pioneer Memorial Museum: *Chase Mill Interior* and *Chase Mill*.

EDWIN DEAKIN

Edwin Deakin was born in Sheffield, England, in either 1838 or 1840. He immigrated to the United States before the Civil War and lived for awhile in Chicago. Being enamored with reports about California, he and his wife traveled there in 1870 and made their home in Berkeley, where he became a member of the Art Association in 1879. He specialized in painting the Spanish Missions. Two of his paintings competed in the Paris Salon.

1883 found Deakin in Salt Lake City, where he spent time sketching and painting scenes of nearby canyons, various mills and other scenes.

The Daughters of Utah Pioneers' collection includes fourteen small oil paintings: *Water Mill*, scenes near the *Old Silk Mill* in City Creek near Salt Lake City, a *Mill with Rockwork*, *Bridge at the Old Silk Mill*, *Blacksmith Shop*, *Black Rock*, and others.

Mr. Deakin died in Berkeley in 1928.

J. LEO FAIRBANKS

The J. Leo Fairbanks painting, *Nauvoo Home of Heber C. Kimball*, has been analyzed by Dr. Winters in this chapter.

A son of J. B. and Lily Huish Fairbanks, he was born in Payson in 1878. Early in life, he formed a great attachment to his father, and admired his artistic abilities. A dutiful son, he and his sister assumed the care of their motherless brothers and sisters while his father was in South America. He managed to save enough money to pay his way to Europe to study art in Paris at the Academie Julian. During his two years there he won second honorable mention in both sculpture and art—an unusual achievement.

On returning to Utah, J. Leo secured an appointment as supervisor of art in the Salt Lake City public schools. He later accepted a position as head of the art department at Oregon State College, Corvallis, Oregon. A brother, Avard Fairbanks, who was director of art for the LDS exhibit in the Century of Progress Exposition, Chicago, in 1933-34, secured J. Leo's assistance by having him furnish the paintings and stained glass windows for that exhibit.

J. Leo attained many more honors as an artist and teacher during his lifetime. He died in 1946.

G. WESLEY BROWNING

G. Wesley Browning is represented in the Museum by one painting titled *Pioneer Workshop*. A native pioneer, Browning was born in 1868. As a youth he spent a great deal of time wandering through the fields and into the mountains and canyons observing and searching out the birds, insects, and flowers, and learning all he could about nature.

Most of his work is in watercolor, but he has done several paintings and landscapes in oils. He has associated and studied with practically all of Utah's pioneer artists since the days of Dan Weggeland, John Tullidge, George M. Ottinger, John B. Fairbanks, John Hafen and Alfred Lambourne.

Mr. Browning has exhibited at most of the Utah shows, the Chicago Art Institute, the Pennsylvania Academy of Fine Arts, and the Vanderpool Gallery. Prizes his paintings have won include those given by the Springville High School and the Utah State Institute of Fine Arts.

He became a businessman, which kept him primarily occupied during working hours, but he continued his art projects during his spare time. Although he did not formally use a studio, he did associate with fellow artists in his affiliation with all local art societies. He also published articles in nature magazines. He died in 1951.

OLIVE BELNAP JENSEN

Olive Belnap Jensen was born April 24, 1888, to Hyrum and Christiana Rasmussen Belnap. Other personal information concerning her life has not been found, but her painting *Barn in the Hills*, which hangs in the Pioneer Memorial Museum, indicates her training as an artist was thorough. Dr. Winters's treatise in this lesson considers the *Barn in the Hills* painting.

A number of Mrs. Jensen's poems have appeared in LDS publications.

FLORENCE WARE

Many noted artists of Utah graciously donated paintings to the newly dedicated Pioneer Memorial Museum of the Daughters of Utah Pioneers in 1950. One of these paintings, completed in 1950 and presented to the Daughters by Florence Ware, is *Deseret Manna*, and portrays pioneers gathering the flowers of the sego plant. A wild bulb, this plant helped sustain the pioneers until they could grow grain, and at times when the insects devoured the crops. This work was chosen by Dr. Winters to be analyzed for this chapter.

Florence Ware, an artist long associated with the University of Utah and the Stewart School of the University, a teacher of many private art students and a native Utahn, painted *Desert Manna*. Her portrait of Kate B. Carter (long-time president of the Daughters of Utah Pioneers) which hangs in the Museum is the only other Ware work in the collection. It was she, however, who restored the Salt Lake Theatre curtain painting which hangs in the Museum.

JACK VIGOS

A teacher of art for many years in the Salt Lake City public schools, Jack Vigos's *Seagulls*, included in Dr. Winters's treatise, is part of the donated exhibit of contemporary artists.

Mr. Vigos was born in Salt Lake City, November 2, 1914, to Chris and Nellie Meyer Vigos. He graduated from the University of Utah Phi Beta Kappa and later became a special student of Florence Ware. He was art instructor for special adult groups throughout the state, as well as art teacher at several city high schools. He never married. Mr. Vigos died June 11, 1983, in Salt Lake City, Utah.

FRANCIS (FRANK) MCKAY TRESEDER

The discovery of two long-stored and neglected oil paintings in the fireproof vault of the Kaysville city building in the spring of 1982 lead to a fascinating search for more information about

the artist whose name and date were signed in the lower corner of one of the paintings—F. M. Treseder, Oct. 21, 1887.

The two paintings are inside and outside views of the old Utah Territorial Prison on Twenty-first South Street in Salt Lake City, the site of present-day Sugarhouse Park.

Francis McKay Treseder was born November 2, 1853, on the Isle of Jersey, one of the Channel Islands belonging to England, lying just off the northwest coast of France. He was the thirteenth child and sixth son of Richard Doughty Treseder and Elizabeth McKay. Richard and Elizabeth were married in 1833 at East Stonehouse Parish, Devonshire, England. Their first two children were born in London, their third child in Devonport, Devon, England, and the remaining ten on the Isle of Jersey where they had moved in 1840.

The family joined The Church of Jesus Christ of Latter-day Saints in 1847, and in 1855, along with most of the membership of the Isle of Jersey branch, emigrated to the United States. They sailed from Liverpool on the ship *Chimborazo* April 15, 1855. Four hundred thirty-three Saints were in this company. Richard Treseder was made a branch president of a group while aboard the ship. Frank was just a baby at the time. The family remained in the East for a number of years before obtaining enough money to make the trip to Utah. Richard served as a branch president in Pennsylvania and New York during that time.

In July of 1862 the family started west in the freight company of William Godbe. They arrived in Salt Lake Valley October 14, 1862.

Frank was baptized and grew to manhood in Salt Lake City. His father's occupation in Jersey had been tailoring and he continued in the same profession in Salt Lake City. His small shop was located on Main Street between First and Second South streets.

It is not known when Frank's interest in art developed. It is said that he was self-taught and that painting became the great love of his life. He married Mary Bennett of Woods Cross. One child, Florence, was born of this union prior to Mary's death. He then moved to South Dakota and is said to have married there and had one son, Richard. In 1922 he went to Arizona and then Texas, where he died in Dallas on February 23, 1923.

—Roselyn W. Slade

JOHN HENRY MOSER

Although John Henry, when a boy of six years in Berne, Switzerland, had his hands blistered by a teacher's ruler because he had scratched portraits on his slate, he was not deterred from

following his artistic inclination. The family immigrated to Utah in the year 1881 and he would later be among the Utah artists who studied with French masters in Paris.

The Mosers first settled in Payson, Utah, later moving to Logan, Utah. Here John Henry was given an opportunity to attend Utah State Agricultural College, where he chose to study engineering. He showed such talent in his drawings for that course of study that he was persuaded by one of his professors to pursue his true vocation in the Arts.

In 1905 he married Aldina Wusten and from 1906 to 1908 he studied art at the Brigham Young College in Logan. Dr. John A. Widtsoe, president of the college, recognized the unusual ability and enthusiasm exhibited by Moser and sought to bring such a man to the art staff of his school. With encouragement and a loan from Dr. Widtsoe, Moser was able to travel to Europe, enrolling at the *Colarossi* under Marcel Berenau, at the *Academie Delecluse* and at the *Carri and Miller Academy*, studying with both Laurens and Simon. He also met and became a friend of Pablo Picasso.

Returning to Utah, Moser taught art at Utah State College (Cedar City Branch) for a few years to repay his loan from Dr. Widtsoe. He then decided to take up farming and ranching in Malad, Idaho, where he also found time for his painting. After winning a prize for his work at the Utah State Fair in 1926, his ability became better known and appreciated. Exhibits of his work were accepted and sought after in other states. In 1928, he exhibited his work in Oakland, California and at that same time was invited to enter a competition for painting Texas wild flowers and scenes. He then went south for a year of very successful painting and exhibition activities. He returned to Utah in 1929 to paint a large mural for the Ninth Ward Chapel in Logan, Utah and to begin a twenty year association with the Cache School District as Art Supervisor. He continued to exhibit his paintings through the '30s and '40s, his last one man show occurring in 1950.

Mr. Moser delighted in reproducing the grandeur of western canyons, the mountains of Utah and the Grand Tetons in Idaho. His landscape portrayals of aspen trees were sought by art enthusiasts but one of his favorite subjects was pioneer scenes.

A fellow artist, Everett Thorpe, was to pay him this tribute after Moser's death. "He stayed with the grand tradition of the ages in that an artist should paint with his own heart, as he sees and feels. He never followed any new trends or fads. Henry Moser was a truly great, original artist."⁷